G. F. S. - The GROUP FOR

# film study

telephone

KI 6-1924

Executive Secretary:
GIDEON BACHMANN
3951 Gouverneur Ave.
New York 63, N.Y.

June 8th, 1954

Prof. Hans Richter
10 Henderson Place
New York City, N.Y.

Dear Prof. Richter:

Thank you kindly for the letter about Jean Epstein which you sent us. I deeply appreciate your interest.

I wonder if in your next communication to Frank Stauffacher you could mention our Epstein plans, with a view towards having a parallel screening on the West Coast. It seems a pity to get the films over here for one showing only. We would not be interested financially, only in the retention of our identity as the originators.

Very sincerely yours,

Gideon Bachmann

Dear Frank!
Mr Bachmann has an interesting "Epstein" program. Please call him. I also saw a very interesting film by Edgar Billet (Paris) abstract. 15 m. long. Your papers will be sent to Jen through my secretary.
Love Hans.

AN INDEPENDENT, NON-PROFIT EDUCATIONAL SOCIETY TO STUDY THE FILM AS AN ART AND AS A MEDIUM OF COMMUNICATION, AND TO CREATE AN AUDIENCE FOR A BETTER SCREEN PRODUCT

Oct 9 — FINISTERRAE

Excerpt of Fête Foraine from COEUR FIDELE

Excerpt from FALL OF HOUSE OF USHER

TEMPESTAIRE (sound)

Jean Benoit-Levy — Speaker

Barrow
9 N 8th St.
OR 7-2734

G. F. S. - The GROUP FOR

# film study

telephone

KI 6-1924

Executive Secretary:
GIDEON BACHMANN
3951 Gouverneur Ave.
New York 63,N.Y.

August 19th, 1954

Frank Stauffacher
San Francisco Museum
San Francisco, Calif.

Dear Frank:

Excuse me for writing to you in this matter while I am supposed to await your advice, but it is quite important that we know the outcome of your deliberations in connection with the Epstein Evening as soon as possible.

We have since had the confirmation from the French Embassy that the formal request for shipment by diplomatic pouch has gone through to Paris, and Miss Epstein has written that the films are ready to be shipped. On our side, we have been busy consolidating our material on Epstein, and many of our decisions (such as whether to print the whole booklet or only the cover, with the insides mimeographed, and whether to hold our Memorial in the day or the evening) depend on you.

I hope that you are well and are getting your own series under way. How did it go with the Producer's Guild?

All the best, yours,

Gideon Bachmann

GB:hwb

August 27, 1954

Mr. Gideon Bachmann
The Group for Film Study
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

Sorry for my delayed answer to your letter, but I was away on a job, and in general, everything was slightly piled up.

Would you send me the Epstein titles, and lengths each, and again, the date when you would like to have the Memorial? I still can't make much out of our dates. It is a combination of the other museum activities, and my own coming months, which might be away from SF. Of course, we are still having certain difficulties about the Screen Directors' Guild, which is supposed to begin the first of October, but that is another matter.

The Epstein Memorial project is indeed an unprecedented film activity for this country, and, as I told you last month, we would like to take on your showing of it out here. I'm sorry that this answer to your queries of the letter of the 19th has not been very explicit at this point, but I can only say - yes - but without dates yet. Please answer, and by that time I will have more certainty.

Most sincerely yours,

Frank Stauffacher

FS:bs

G. F. S. - The GROUP FOR

# film study

telephone

KI 6-1924

Executive Secretary:
GIDEON BACHMANN
3951 Gouverneur Ave.
New York 63,N.Y.

Sept. 1st, 1954

Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, Calif.

Dear Frank:

Thanks for yours of Aug. 27th. We are going to show the following films:

COEUR FIDELE (1923) - the "fete foraine" excerpt (app. 5 min.)
LA CHUTE DE LA MAISON USHER (1928) - the burial sequence (5 min.)
FINIS TERRAE (1928/9) - entire film (2400 meters)
LE TEMPESTAIRE (1947) - the storm excerpt (app. 5 min)

All these are 35mm, so you can figure out the time, bearing in mind that all are silent except LE TEMPESTAIRE, which has Epstein's "slow-motion sound".

We are preparing a program booklet which will include tributes to Epstein by people such as Abel Gance, Jean Cocteau, Kamenka, Langlois, Benoit-Levy, &c, and which will also include a precise filmography and bibliography. I am enclosing a list of the honorary sponsors of the Memorial and some of the things that people have written to me about it. You could have copies of the booklet, of course.

Our date is Oct. 9th, and yours could be any time after that. We must send the films back sooner or later, of course. Try to let us know as soon as you can, also as far as the $$ is concerned. It would make such a difference.

All the best,

Gideon Bachmann

EPSTEIN MEMORIAL PROGRAM, Museum of Modern Art, Oct. 9, 1954

"Your program .. will help greatly to give this important director the place he deserves."

- Pierre Donzelot, Gnl.Director, Ministry of Nat'l Educ., France

"The Epstein Memorial project is indeed an unprecedented film activity for this country.."

- Frank Stauffacher, Art in Cinema, San Francisco Museum of Art

"..it will be a most interesting and worthy event in every way."

- Bosley Crowther, [illegible]

"..his was an important talent that has been too long ignored in this country."

- Arthur Knight

".. your idea of an Epstein Memorial is excellent."

- Paul Falkenberg

"I think it is high time that the American audience knew a little more about the important French pioneer. I remember with great respect his contributions to the theory and aesthetic of the film...Epstein's films have influenced the European tradition considerably...To honor his memory is to honor the great but forgotten aims of the adavanced film artist of the twenties."

- Hans Richter

Honorary Sponsors:

Paul Falkenberg
Herman G. Weinberg
Richard Griffith
Luther Greene
Arthur Knight
Rudolf Arnheim
Ian Hugo
Siegfried Kracauer
Lewis Jacobs
Rohama Lee
Pierre Donzelot
Cecile Starr
Jean Benoit-Levy
Arthur (Weegee) Fellig
Margareta Akermark
Jonas Mekas
Wm. S. Kenly III
Tom Brandon
David Flaherty
Parker Tyler
Ralph Steiner
Roger Tilton
Leo Dratfield
Frank Stauffacher

G. F. S. - The GROUP FOR

# film study

telephone

KI 6-1924

Executive Secretary:
GIDEON BACHMANN
3951 Gouverneur Ave.
New York 63, N.Y.

Oct. 16th, 1954

Frank Stauffacher
San Francisco Museum
Civic Center
San Francisco 2, Calif.

Dear Frank:

The Epsetin Memorial will be held at the MMA here on Nov. 13th, and I have been doing my darnedest to obtain permission from the FIAF in Paris to have you hold another showing on the coast. It now seems almost certain that we will get the permission, after we have sailed successfully thru some stormy water. Are you still in the market?

Our regular series of film showings here in New York starts in January, and will include a lot of nice things, such as FAUST, KAMERADSCHAFT, BIRTH OF A NATION, the EPSTEIN films, etc. We are now preparing the releases and printed material.

We would like very much to have your name appear on a list of "honorary sponsors" or "advisory committee" on our new letterhead which is going to the printer's next week. May we have your kind permission?

Sincerely yours,

Gideon Bachmann

How are things shaping up your end?

October 18, 1954

Dear Gideon:

I was very happy to read your letter of the 16th. Throughout the past month I've thought about your project, and often felt quilty of not writing you beyond my initial letter. But I've been up to my ears, and could not even be sure of a date for the possible showing of Epstein here.

When you mentioned that the Epstein Films would be part of your starting January showings, did you mena that you are still holding the special films from the FIAF? Or did you mean only the few available in this country? In other words, are you going to have to send the special group back soon after Nov. 13th?

Yes, I'm very happy to be named among your sponsors on your letterhead. Thanks.

Our current ART IN CINEMA here was tough going to ge t the programs I wanted lined up. But fortunately it has been a turn-away crowd so far.

Best,

Frank Stauffacher

FS:bs

Dr. Morley:

This is a segment of the coorespondance between Frank and Gideon Backmann about the EPSTEIN FESTIVAL which Backmann wants to have shown in the West. Frank was very interested in it - it is a good thing - but kept putting off a showing as there was no suitable type Art In Cineama, etc. Now Brant Sloan who is now putting on the Film Series at the Marines Memorial Theatre and who has a very bad reputation among film people wants the EPSTEIN FESTIVAL to present. It seems a shame that he should get it. Do you want to show it? A separate presentation?

B. Stauffacher

Perhaps it could be done as a separate thing cinema but under the name. What are the costs involved? Could you write to Allen Sdonner about it? You asking him to help you put it into a form considered.

the group for film study inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

Jan. 23rd, 1955

Dear Frank:

Brant Sloan has been writing to me in regard to Epstein. Our own showings are going to be at the Museum of Modern Art on March 8 and at Washington Irving Highschool on April 3rd, and the films will be available before and after.

I'd appreciate it if you'd let me know your plans, so that I can answer him.

Sincerely,

EXECUTIVE SECRETARY
GIDEON BACHMANN
DIRECTORS
WILLIAM S. KENLY
CHARLES LEVINE
SUSAN B. LYNN
PARTIAL LIST OF SPONSORS
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PUBLISHERS OF CINEMAGES

January 29, 1955

Mr. Gideon Bachmann
Group for Film Study
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

I am taking the liberty of answering your letter of January 23 to Frank, re the Epstein Series.

I have presented the problem to Dr. Morley, the Director of the Museum, and she is very interested. I realize that you must know about our acting on this soon so that you can deal with Brant Sloan.

We can't have an entire Art In Cinema series right now, but we can have a separate thing at the Museum under the Art In Cinema name. Would you please send us the costs involved, and a rather careful outline of how you wish the evening to be presented? Is it necessary to have a speaker to tie the films together? I can find nothing in Frank's files which give a comprehensive idea of the films, costs, etc.

I look forward to hearing from you very soon about this - I know that you too want to get it moving.

Sincerely yours,

Barbara Stauffacher
Film Department

Dr. Morley:

Allon and I have looked over this attached letter from Gideon Bachmann on the EPSTEIN FESTIVAL, and as you see, it is quite impossible to do it. I doubt that we could take in $450-500 on a single program - I don't THINK Epstein would pack the house ~~even~~. It may work as part of a series, but we could not give him $250 as he asks.

Allon worked out the following which shows the impossibility of the program:

| | |
|---|---|
| Payment to Bachmann..... | 250 |
| Printing and Mailing announce | 150 |
| Program booklets at cost.... | ? |
| Progestionist..... | 15 |
| | 450 plus - before we even start. |

B. Stauffacher

Yes, I agree it is impossible.
I am afraid we'll have to just drop it.
I would take too much effort just now to
work up a series and it is more than we can
handle

the group for film study inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

Feb. 2, 1955

Dear Mrs. Stauffacher:

Thank you for your letter of Jan. 29th, to which I hasten to answer. The following are the details as outlined to you in our original letter of Oct. 31st, 1954.

From the Cinematheque:
Excerpt from COEUR FIDELE (1923) - 5 min. - 35mm - silent
FINIS TERRAE (1929), entire film - 70 min. - 35mm - silent
L'OR DES MERS (1932), enire film - 80 min. - 16mm - silent
From Museum of Modern Art:
LA CHUTE DE LA MAISON USHER (1928) entirefilm - 60 min. - 35/16mm - silent
From Martin Lewis:
LE TEMPESTAIRE (1947) - entire film - 20 min. - 35mm - sound

GFS showings:
March 8, 1955, 8:30 PM, auditorium, Museum of Modern Art:
COEUR FIDELE excerpt
FINIS TERRAE Speakers: Benoit-Levy, Gideon Bachmann
MAISON USHERS excerpt
LE TEMPESTAIRE excerpt
April 3, 1955, 8PM, Washington Irving Highschool auditorium:
MAISON USHER
L'OR DES MERS no speakers

Memorial Booklet:
Any number of copies available to you at cost. You would have to print your own cover, we'd supply the insides (54 mimeographed pages). If you intend to sell it, the money would have to go to us.

Presentation
Must be "non-Profit", in other words no financial gain must accrue to anyone except meeting the expenses. My arrangement with Frank was that a sum of about $250 would come back to us as partial repayment of the really considerable expenses we have had with the bringing over of the films, their presentation in New York and the preparation of the program booklet.

The character of a "Memorial presentation" should be preserved, if possible, and it would be good to have a speaker. In fact, it is almost essential, unless you mail the memorial booklet out in advance to all who come.

I hope that I have answered your questions, and we would appreciate hearing from you as soon as possible. I really feel that this would be a worthwhile event for the coast.

I have mailed you another copy of the booklet separately.

Sincerely,

Gideon Bachmann

EXECUTIVE SECRETARY
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HANS RICHTER
FRANK STAUFFACHER
WILLARD VAN DYKE
HERMAN G. WEINBERG

PUBLISHERS OF CINEMAGES

February 9, 1955

Mr. Gideon Bachmann
Group for Film Study
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

I regret to say that though we are most interested in presenting the Epstein Festival here at the Museum, we think it rather impossible for us to do. The expenses involved make it prohibitive. We have found that with a one evening program - even when our auditorium which seats about 550 is packed - we cannot make a profit large enough to allow for the necessary expenses of the printed announcement of the program, payment to you for the films, the memorial booklet, the projectionist, etc.

I know Frank will be very sorry to hear this, and we all regret losing the opportunity of presenting this program.

It could possibly be worked into a series - and I know that this is what Frank would have done and thus carried the expenses - but at this time we simply cannot handle the work involved in organizing a whole series of equal material.

Frankly, I wish there were someone else you could turn to other than Brant Sloan. I would watch him carefully.

Pleae write me any further thoughts that come up on this matter, and let me help you, if I can, with the problem of presenting this program in the West.

Sincerely yours,

Barbara Stauffacher
Film Department

From: THE GROUP FOR FIIM STUDY INC
3951 Gouverneur Ave
New York 63, N.Y.

Gideon Bachmann, Exec. Sec'y
KIngsbridge 6 - 1924



FOR IMMEDIATE RELEASE

FRENCH FIIM CIASSICS SHOWN HERE
LOCAL FIIM SOCIETY ENLISTS HEIP OF FRENCH GOVERNMENT IN MODERN MUSEUM SCREENING
"GFS" ORGANIZES JEAN EPSTEIN MEMORIAL: JEAN BENOIT-LEVY SPEAKER AT FILM EVENT.
INTERNATIONAL FIIM PERSONALITIES CO-SPONSOR SCREENING WITH GROUP FOR FILM STUDY

Three films by one of France's great film directors, never before seen in this country, were screened in New York on Tuesday, March 8, at the Museum of Modern Art, during a Memorial event in honor of Jean Epstein, who died last year. The Memorial was organized by the Group for Film Study, a local film society, and was sponsored by some of the great film personalities of France and the USA.

Rene Clair, Jean Benoit-Levy, Abel Gance and Marcel l'Herbier, considered in trade circles as the four fathers of the creative film in France, had joined hands with twenty outstanding film personalities in this country in sponsoring the event which for the first time introduced the work of Jean Epstein to an American audience. Epstein's friend and collaborator of long standing, Jean Benoit-Levy, introduced the screening of four films by Epstein at the Memorial event. Three of these films were flown here from Paris through the cooperation of the Cinematheque Francaise and the French National Ministry of Education.

Jean Epstein was one of those great screen artists whose work has never been brought to this country because of its "non-commercial" nature. A creator endowed with supreme sensitivity, a humanist above all, a man whose deep understanding of the strength and the frailty of human nature often surprised his viewers, he was one of the "forgotten talents" of the cinema's first flowering. Most of his best work was done in the twenties and early thirties, but as late as 1947 he created that great film poem, IE TEMPESTAIRE, employing for the first time sound in a new and expanded manner. His stimulating experiments in "slow motion sound" are leading the way to a creative utilization of the sound track. Both IE TEMPESTAIRE, which was his last film, and an excerpt from COEUR FIDEIE ("Faithful Heart",1923)which was the first that drew the attention of the world to him, were included in the program of the Memorial screening. In addition, the full-length 1930 "semi-dOcumentary" feature, FINIS TERRAE, was shown, as well as an excerpt from his mythical expressionist feature, THE FALL OF THE HOUSE OF USHER (1928), directed by Epstein after Edgar Allan Poe's story.

The Group for Film Study, organizers and initiators of this event, will repeat the screening of some of these films as well as Epstein's 1932 feature, L'OR DES MERS ("The Gold of the Sea"), at a screening open to the public, to be held on Sunday, April 3rd, at 8 PM in the auditorium of Washington Irving Highschool at 40 Irving Place, in New York City. In addition, the Group has published a booklet containing articles and contributions by Jean Cocteau, Benoit-Levy, Abel Gance, Hans Richter, Rene Clair, Marcel l'Herbier, Henri Langlois and many others, outlining Epstein's career and a complete listing of his work, for this Memorial.

This was the opening event in the series "The Great Directors", a program of eight outstanding film presentations, Organized by the Group for Film Study between March 8 - June 26 of this year. For further information write GFS, the Group for Film Study, Box 13, New York 63, N.Y.

gfs

THE GROUP FOR FILM STUDY INC

3951 Gouverneur Ave
New York 63, N. Y.

# JEAN EPSTEIN MEMORIAL

Tuesday, March 8,1955

The Museum of Modern Art

1. Introduction — Gideon Bachmann

2. Excerpt from COEUR FIDELE (1923)
   The county fair sequence

3. Excerpt from THE FALL OF THE HOUSE OF USHER (1928)
   After Edgar Allan Poe

4. Excerpt from LE TEMPESTAIRE (1947)
   Epstein's last film

15 minute intermission

5. Jean Epstein — Jean Benoit-Levy

6. FINIS TERRAE (1929-30)
   The entire film

Musical score - William S. Kenly

Translation from the French and narration - Yvette Ripplinger

Jean Epstein Memorial Booklet (CINEMAGES 2) : -.50¢

gfs

THE GROUP FOR FILM STUDY INC

3951 Gouverneur Ave
New York 63, N. Y.

# JEAN EPSTEIN MEMORIAL

Tuesday, March 8, 1955

The Museum of Modern Art

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gfs

THE GROUP FOR FILM STUDY INC

3951 Gouverneur Ave
New York 63, N. Y.

# JEAN EPSTEIN MEMORIAL

Tuesday, March 8,1955

The Museum of Modern Art

1. Introduction — Gideon Bachmann

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Jean Epstein Memorial Booklet (CINEMAGES 2) : -.50¢

the group for film study inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

Dear Barbara:

March 9th, 1955

The sky has cleared - the clouds of the Epstein Memorial have been blown away by a fresh wind. Last night's event was a real success, everybody who's anybody was there, it was standing room only in the Museum's ausitorium, the compliments we received over the event, its handling, and, of course, the films, are simply wonderful, and are still coming in over the phone, in letters, in telegrams. It was really an auspicious thing, and I hope that it will mean a lot of good for GFS in the future.

I am sorry I hadn't answered your letter of Feb. 9th any earlier; you will understand that the preparations for last night and our regular series (which starts this Sunday) kept my head in a whirl and my two typewriters humming. But now that the Epstein thing is over, I think we should try and do almost the impossible in getting these films shown on the coast - the comments from filmakers, directors, experimentalists, avantgardists, old grand men of the cinema etc have been so encouraging that it would be downright terrible not to give the Westcoast people a chance to see them. Anyway, I'm sure that the thing itself will talk itself across the continent, and if there will be a possibility of seeing the films again at your place, I'm sure you'll have a successful evening.

Now I understand your problem, because it's always ours, too: $$$, however, we are ready to let you have the films so to speak "on spec", in other words you don't have to pay anything to get them. All we want, if at all possible, is that if you do make some money, that you share it with us. The only thing you'd really have to lay out is the shipping expense and the booklets. We have enough left (and they now have a printed cover with stills, too) to fill your needs without having to print any new ones, and anything you sell them for, is ok at this end. We sold them at 50¢, but they would have sold just as well at $1, we think.

I have talked to Margareta about Sloan and she wasn't so happy either. So really I wish you would do whatever you can for Jean Epstein and the film people on the coast. And after all, yours is the place for it.

Let me know soon, I have to tell Paris...

All the best,

Gideon

EXECUTIVE SECRETARY
GIDEON BACHMANN

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it a Friday and then a repeat on Sat or Sun afternoon. It would cost little more, but would bring in a diff. audience certainly, take care of possible overflow if that happens and earn a little more. If April we must get it in Bulletin at once. Would you let me know please.

Dr. Morley:

The attached letter just arrived from G. Bachmann re the Epstein Film Festival which we corresponded on a week or so ago. You will remember that then they wanted $250.oo for themselves first, etc. and we determined that we could not present the evening without going into debt. Under the terms ~~th~~ of this new letter however I think that maybe we ought to try to do this project. I can write to Bachmann that Allon will contact him when in NY and then he can talk over all the details. What do you think?

B. Stauffacher

Yes, I agree. Could we get a date in April or May? We could ask Mrs. Peterson to look into that. I think it might present it under the Art in Cinema label — I think groups here as well as certain attract the French cinema followers and we should be able to sell out the auditorium. I am not keen on making a profit, but we should be able to cover all costs, plus the service charge for the auditorium which I feel we always must do now. Would there be virtue in showing

March 11, 1955

Mr. Gideon Bachmann
Group for Film Study
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

Thank you for your letter of March 9. And congradulations on the wonderful sounding success with the Epstein evening at the MMA.

After reading your last persuasive letter - and we are very happy to be persuaded - we would like to present the Epstein Festival here at the Museum. We could do it sometime in April but probably May 13 or 20 would be best. Is that too late for you to return the films to France?

Allon Schoener will be in New York Monday, March 14, and he will phone you. You can get ahold of him through Margareta at the Museum. He will talk to you about all the details of the evening. Okay? It is easier that way.

I look forward to hearing further from you next week.

Sincerely,

Barbara Stauffacher
Film Department

Dr. Morley:

I have written to Mr. Bachmann that Allon will see him next week about the Epstein Festival.

Mr. Peterson thinks that May 13 or 20 would be best. There is really no reason to rush. There are dates in April - but the May date is better in that Man and Art is over then and we can attract the Man and Art audience more easily then. I has asked Mr. Bachmann if that is too late for him to return the films to Paris.

Allon will get in touch with him next week, and work out the details.

B. Stauffacher

Dr. Thanks. I think May better too. Gives us more time.

**the group for film study** inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

March 30th, 1955

Dear Barbara:

I have since receiving your last letter talked to the gentleman from your museum whom I met at the Modern Art, and this is the first chance I get of telling you how happy I am that you people have decided to take the Epstein thing on. There are a couple of things to be discussed, tho:

1) I have had a letter from the Cinematheque that they want the films back as soon as possible. It will have to be arranged on the Coast as early as feasible, that means.

2) LE TEMPESTAIRE, which was the most successful of the films we showed here, was not from France but from Martin Lewis (1501 Broadway, NYC), who let us have this two-reeler for free. I asked him about you, and he wants $50.00 now. I suggest you contact him directly. He is my boss, on top of all other things (I run one of his theatres).

3) The booklet, which you will add your own covers to, has cost us 61¢ apiece, I have finally figured out, counting volunteer labor at current minimum rates. We have sold it here for $1.00 and on some occasions, for 50¢. I think you should be able to get 75¢. We would like to get 40¢, if possible. That seems fair to us. Let me have your opinion on that. We have 350 copies available.

4) repeat No. 1 - please let us have your date soon. By the way, I take it you have decided against using the tape of Jean Benoit-Levy's speech?

All the best,

Sincerely,

Gideon Bachmann

EXECUTIVE SECRETARY
GIDEON BACHMANN

DIRECTORS
WILLIAM S. KENLY
CHARLES LEVINE
SUSAN B. LYNN

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HERMAN G. WEINBERG

PUBLISHERS OF **CINEMAGES**

April 15, 1955

Mr. Gideon Bachmann
Group for Film Study
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

Please forgive this delay in answering your letter of March 30, and in following up on Mr. Schoener's discussions with you in New York. We have had some difficulty setting up dates for our proposed film programs but now have them set as follows:

May 13 - Memorial Evening to Jean Epstein

May 18-June 15 - Showings of four films from our Museum of Modern Art Film Library collection.

The problem was that we wanted to initiate showings of our MMAFL collection this spring as well as present the Epstein evening. The Epstein evening will be presented through the ART IN CINEMA title - the other film evenings through the MMAFL label. There will be one announcement sent to cover both events. The MMAFL showings will be on the four Wednesday evenings following May 13. Each event will provide half the cost of the announcement. The price structure will differ for the two events: $1.25 ($1.00 for Museum members) for the Epstein Evening - $4.00 ($1.00 for Museum members) for the Film Library series.

These are the expenses determined for the Epstein Evening:

| | |
|---|---|
| Printed Announcements (half of cost)..... | $100.00 |
| Mailing of Announcements (half of cost).. | 20.00 |
| Auditorium Service Charge..... | 50.00 |
| Rental of LE TEMPESTAIRE..... | 50.00 |
| Projectionist..... | 15.00 |
| 35mm installation expenses..... | 10.00 |
| Shipping for films..... | 25.00 |
| 50 copies of Booklet on Epstein..... | 20.00 |
| Pre-screening fees..... | 10.00 |
| | $305.00 |

Our auditorium seats approximately 525 persons at capacity. If it is filled at $1.25-$1.00 per person there should be approximately $200.00 profit. The Museum does not intend to make a profit on this evening, but to refer any sum above the expenses listed to you.

We do not feel it wise for us to buy more than 50 copies of the booklet as they would not sell here. The audience is in the main not as specialized as is found in New York.

If all this is agreeable to you - the date and financial arrangements - please wire me so that we can officially go ahead with these plans. We will have to locate a speaker (the tape would not be satisfactory) and have the announcements printed and mailed.

We await your answer and hope that all is well.

Sincerely yours,

Barbara Stauffacher
Film Department

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

| SYMBOLS |
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| DL=Day Letter |
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SY.NA194 NL PD=NEW YORK NY 16=

1955 APR 17 AM 4 04

=BARBARA STAUFFACHER=

SAN FRANCISCO MUSEUM CIVIC CENTER SFRAN=

RECEIVED CABLE OKAY FOR YOUR USE OF EPSTEIN FILMS IN MAY PROVIDED RETURN LAST WEEK OF MONTH. MUST HAVE YOUR FINAL DECISION AND DISPOSITION IMMEDIATELY=

BEACHMANN=..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

"DLY"

1955 APR 17 AM 4 16

April 18, 1955

Mr. Gideon Bachmann
Group for Film Study
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

It was very good to receive your prompt and affirmative answer to my letter of April 15. We will go ahead on the May 13 date. And we will return the films immediately after so that you can return them to France.

Enclosed is a draft of the Epstein section of the announcement to be sent to our mailing list, subject to your confirmation. Are the films listed correctly? Please add or correct anything necessary.

The remainder of the announcement will deal with the Museum of Modern Art Film Library programs which we will show.

Please let me know about this as soon as possible so that we can get the copy to the printers.

Thank you.

Sincerely yours,

Barbara Stauffacher
Film Department

Encl.

April 20, 1955

Mr. Gideon Bachmann
GFS
3951 Gouvenneur Avenue
New York 63, N. Y.

Dear Gideon:

It was good to hear from you last evening on the phone, and good to know that our plans are agreeable to you. I hope that we fill the auditorium and thereby provide you with a tidy sum for all your trouble in getting this evening together. That will depend to a degree upon our speaker.

We look forward to reveiving the booklets you mentioned. And the tape of Mr. Benoit-Levy's speech.

Sincerely,

Barbara Stauffacher
Film Department

**the group for film study** inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

April 20th

Dear Barbara:

Thanks for sending me the draft of your printed announcements. I am enclosing your copy with a few corrections. Basically I think that you describe the entire event in slightly too light a tone, but perhaps my own stress on cinematic values is a little too highbrow or specialized, so that your approach may actually be better. Anyway, that part is up to you and you know your audience best.

It would be nice if you could include something to the effect that these films were first presented in this country at the MMA by GFS, but it is not essential, as you do mention us in the copy. I would make sure, however, to see to it that the topic of your speaker will be the contribution of Epstein to the art of the film, period, and not only in France, because that is what he did. Don't forget that FINISTERRAE was made a year before Grierson ever began making films, and he and his documentary group studied Epstein before starting their own productions. MAN OF ARAN, of course, was made six years after FINIS TERRAE, and COEUR FIDELE a year before POTEMKIN.

As there is a clause in the FIAF agreement about the charging of "admissions" to films owned by respective members and sent abroad, I would not call the fee you are charging "admission", but rather say something like "contribution to cover cost of obtaining films", or some such thing.

Incidentally, you do not have to show only an excerpt from TEMPESTAIRE, because I can send you the whole thing. We felt it best to show only the first reel, because it deteriorates a bit later on, gets sort of mystic. From USHER we showed the burial sequence, it is a complete reel in the Museum's 35mm version, I think reel 4. If you like I can also ship you L'OR DES MERS (16mm), but it is not as good as the others as it was shot double system for sound and the track was never recorded.

What are you going to do for music? This is very important, we had a special score prepared by Bill Kenly (on records) and with our portable 4-channel mixer circuit fitted in in with the film.

What are you going to do about the French titles in FINIS TERRAE? We had them copied on a moviola, translated, and read off live-voice-wise as the French came on the screen, throttling the music during the reading part. We still have the translations, if you like.

I could't get Benoit-Levy's tape: the UN did a record of it and they can't find it. International disorganization..

Package of 50 booklets went into you yesterday by parcel post, am now checking best way of sending films. By car would be best; can't ship nitrate by mail..

All best, regards, write, etc, Gideon

EXECUTIVE SECRETARY
GIDEON BACHMANN

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PUBLISHERS OF **CINEMAGES**

April 22, 1955

Mr. Gideon Bachmann
GFS
3951 Gouverneur Avenue
New York 19, N. Y.

Dear Gideon:

Thank you for your letter of April 20. I will try to reply to it paragraph by paragraph so that I get everything in:

Thank you for the corrections for our printed announcements. We will have to do something about the "admissions" wording if you have that agreement, but we do not know exectly what as yet.

We will most probably have a speaker from the French Consulate and I will tell him about your words "of Epstein's contribution to the art of the film, period, not just in France."

We will probably not show the entire TEMPESTAIRE since it would make the program too long.

As for music - would you please send us the special score on records and we will provide a 4-channel circuit to play it. Frank showed USHER years ago and played Cesar Franck with it.

If you would please also send us the translations of the titles in FINIS TERRAE we will print them in the program notes. We do not find it satisfactory to having someone reading throughout the film.

Too bad you can't get the tape, but we will have the speaker read the booklet. We look forward to receiving the booklets. You can ship nitrate film by Railway Express.

I will let you know how things proceed, and may thanks for all your help.

Sincerely,

Barbara Stauffacher
Film Department

Dr. Morley:

Michael Dumont, whom I had in mind for the speaker on the Epstein evening, is the press relations attache for the French Government. here I do not know him personally. You may know him. * ~~(He is Mrs. Mendlesohn's son-in-law).~~ A friend of mine who knows him well mentioned that he was an excellent speaker and probably very able to talk on Epstein. He was French rep. for the UN in some capacity. And gives lecture all the time. I had hoped for the sake of bringing in an audience that we could get some Movie man from LA, but we could ~~xxxxx~~ not afford it, on this one-evening program and still give Bachmann something.

Mr. Bachmann is sending us the tape of the speech that Beniot-Levy gave in NY for this same film evening. That should be a help to the speaker.

B. Stauffacher

* He is the brother in law of Peter Joseph (Mrs. Mendelsohn's son in law) Oh, yes. I know now who he is. Why don't you try him then & see what he ~~would~~ or could do or better, [illegible] to get him to do the asking or help you in it. Since Allan Schoener is in charge of Ed. Programs

April 22, 1955

TUS-0771

Mr. Michael Dumont
French Consulate
740 Taylor Street
San Francisco, California

Dear Mr. Dumont:

As you requested in our telephone conversation of this morning, I will provide further information relative to the Epstein Memorial Evening to be presented at the Museum on May 13.

The enclosed booklet explains much about Epstein and the films to be shown. The section by Jean Benoit-Levy is very nearly the speech he gave for the New York presentation of this subject.

The evening would be conducted in the following manner: an introduction by the speaker and then the showing of the films and film sections with explanations before each selection.

Preparation for this evening would, I must admit, take some time in screening the films and studing the notes. We at the Museum would of course give you any possible help. Because of the expense in getting this program together, and the necessity of providing some return to the people in New York who have done the basic work, we will not be able to pay a fee for the talk. I certainly wish we could.

We would be most delighted if you felt that you could tackle this task of speaking on the Epstein Memorial Evening. I also enclose the program of the last ART IN CINEMA series so that you can get a clearer picture of the film work which the Museum is doing.

I look forward to hearing from you about this, and hope very much that you can find the time to be our guest speaker.

Sincerely yours,

Barbara Stauffacher
Film Department

Encl.

the group for film study inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

April 24

Dear Barbara:

Thank you for your last letter and it was nice to meet over the 'phone. I had made the call to make sure there were no misunderstandings.

Frankly I don't think you'll fill your hall, but I am always prepared for the best..

The United Nations were kind enough to strike a copy of the record they had made of JBL's speech for us and I have mailed it to you under separate cover. Be careful: it's shellac, and is running at normal speed (78 rpm), so don't spoil a needle of an LP victrola with it. The rendition, frankly, is awful; it was re-re-recorded from a record made from a bad tape, but you want it only for information and as such it suffices. Eventually we'd like it back.

The films are going out to you tomorrow Monday by railway express. I have had them all put on reels and into a fireproof shipping tin-can, because they are nitrate. The one reel of COEUR FIDELE is going out separately in a small carton because the only way I could have gotten it into the tincan would have been to double it up with something else, and not knowing the order you want to present it in, I decided against that. This way you can shift your program around any which way.

Also under separate cover I have mailed to you some pre-publication releases concerning CINEMAGES, the "magazine" we put out, of which the Epstein booklet is issue No. 2. As well as some sample issues of CINEMAGES 1 and Special issue No. 1. If you could have that material available at the museum or at the showings, we might get a few subscriptions, a matter of considerable importance to us.

Let me know when the material arrives.

All the best, and best regards to Frank -

Sincerely,

Gideon Bachmann

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Dr. Morley:

I have talked to Michael Dumont and he is happy to be our speaker on May13. He will read up on Epstein, look at the films when they come, and mostly say what Benoit-Levy did in NY. I hope that this is satisfactory. He is going to send me a letter confirming everything and giving a resume of his activities for the announcement, etc.

B. Stauffacher

Consulat Général de France
à San Francisco

April 25, 1955.

Miss Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2.

Dear Miss Stauffacher:

Following our telephone conversation of today and your letter of April 22 nd concerning the Epstein Memorial Evening to be presented at the Museum on May 13th, I will be very happy to be your speaker for that evening.

Please find enclosed a short biographical sketch which will give you some of my background that you may need.

Looking forward to see you, and with many thanks for your help,

Very sincerely yours,

Michel Dumont

Michel Dumont

MICHEL DUMONT.

---

Born in Paris on June 5, 1910. A graduate of the Faculty of Letters of the University of Paris. He has always been interested in journalism and politics and has traveled extensively in Europe and in North and Central America.

In 1940 he joined the Free French Forces of General de Gaulle and later was assigned to the French Delegation in Mexico. In 1942 he served in the Commissariat of Foreign Affairs of the French National Committee in London. In February 1943, he was appointed a member of General Catroux' Mission in North Africa and served as Associate Press Director of the Provisional Government of the French Republic.

In 1944, he became Director of the Press and Information Service of the French Embassy in Canada, and in 1946, in the same capacity, joined the staff of the French Embassy in the United States.

In September 1952, he is appointed Press Counselor to the French Consulates in San Francisco and Los Angeles.

---

April 26, 1955

Mr. Gideon Bachmann
GFS
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

Thank you for your letter of April 24.

Our speaker for the Epstein Memorial Evening will be Michel Dumont, Press Conselor to the French Consulates in San Francisco and former Director of the Press and Information Service of the French Embassy. I think he will be very good. As soon as the films arrive he will view them. His talk will be largly based on that of Benoit-Levy.

What order do you suggest for the showing of the films?

And, don't forget to send the music?

Thanks for your help.

Sincerely,

Barbara Stauffacher
Film Department

the group for film study inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

April 28

Dear Barbara:

Your request for the score for the Epstein films on records, unfortunately is not fulfillable. It would mean sending Bill Kenly's record collection to the coast in two wagonloads.

I am sure, however, that you can find most records out there, which he used for his score, and I have asked him today to send you directly a short resume of the cues and the music he used for COEUR FIDELE and FINIS TERRAE.

The films left here Tuesday, April 26, by Express and I sent them collect, so we don't have a lot of cross bookeeping later. I also sent you the record of JBL's speech along.

Everything seems to shape up nicely - I am looking forward to seeing your announcements.

As far as Martin Lewis is concerned, let me see what I can do to reduce the fee - now that it seems that anything he doesn't get, I get... I'll let you know.

Well, all the best,

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PUBLISHERS OF CINEMAGES

PATHÉ CINEMA CORPORATION

4 WEST 58TH STREET · NEW YORK 19

OFFICE OF THE PRESIDENT

May 2, 1955

Dear Barbara

I am sorry for my late reply but misplaced Gideon's message and hasten to assist on this problem of the Epstein music ( and believe me it was a chore for me). I found Epstein most difficult, his peculiar form of cine-poetry never quite reached me although I do not hold him is such disrepute as that woman who wrote in Henry Hart's magazine. So I held Epstein at arms length and tried to restrain myself from inflicting my own personality on the work. Tom Brandon and Martin Lewis liked my work for C.F. and F.T. although I'm told that Willard Maas loathed it. I work, like Jim Card with two turntables mixing the music as I see fit; therefore take as many liberties as you please with my suggestions.

COEUR FIDELE excerpt: use as you wish various bands of Roussel THE SANDMAN (esoteric) mixing in Milhaud SERENADE (westminster) for the carousel sequences.

FINIS TERRAE: Opening band 1 & 2 of Honneger CONCERTO DE CAMERA (capitol I guess though my recording is on the Limited Edition series of Concert Hall). As you wish play section of Hunter Johnson PIANO CONCERTO (concert Hall), Vaughn Williams JOB (London) side 1; Vaughn Williams 5TH SYMPHONY (london) romanza movement; and his PASTORAL SYMPHONY (London) side 2; Dukas LA PERI (London); 5TH SYMPHONY side 1; at appe rance of the priest repeat band 1 of the opening selection; at the beginning of the sea chase Walton SYMPHONY 1934 (HMV) side 1- this may have to be repeated; and conclude with the opening selection a the calm sequences begin the relaxation in the house after the boys arrive.

L'ORE DES MERS is quite a challenge; reel one and reel two are almost two seperate films in mood. Reel One: for titles: the opening of Ray Green's SUNDAY SING SYMPHONY (American Recrding Society which also contains the Mennin and Dello Joio which I use later on); as the film begins i mix in Lord Berners POISOON D'OR (PIANO MUSIC on MGM label); as the manis refused at the cafe: Faure THEME AND VARIATIONS for piano (Concert Hall); at shot of priest with gun:Faure PIANO QUINTET (Concert Hall *I've forgotten which band:) at scene of sea and the box: Dello Joio EPIGRAPH; After box is found last band of Hills SEXTET FOR WIND INSTRUMENTS AND PIANO (Columbia:Modern American Music Series) which i intermix with Faure's THEME AND VARIATIONS.
Reel 2: Berner's POISOON D(OR again. As he pours liquor Hill SEXTET bands 1, 2, and 3; as the man goes out to fie;Chavez LA HIJA DE COLQUIDE (decca) sidel; then Lord Berners PIANO MUSIC side 6; at scene of the carpenter and the girl- Roussel THE SERPENTS FEAST (esoteric other side of tHE SANDMAN); as the girl falls in the sand Mennin CONCERTATO FOR ORCHESTRA to the end.

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My most rewarding work came with FALL OF THE HOUSE OF USHER. Although I had forgotten most of the film and worked only with an excerpt at the Museum screening and viewed the film about ten hours before the performance- the result was a lucky and exciting one.
The possibility of achieving a great score would come from several screenings and toying with the music but the end result would equal the triumph of an academy award winnigng composer - if you're a romantic.

With the titles : Lord Berners PIANO MUSIC (MGM) Hate band; as the film opens: Rachmaninoff THE ISLE OF THE DEAD (despite the notes in the ART IN CINEMA book), at the moment of the guitar mix in the second movement of De Falla's CONCERTO FOR HARSICHORD (Mercury or any better recording); follow with Bartok CONCERTO FOR ORCHESTRA side 1 (London or Columbia), repeat Rachmaninoff ISLE whenever in doubt;as the wife slowly drops if you wish try AURIC's PHEDRE (Angel recording of LES SIX )then Bfatok THE MIRACULOUS MANDARIN (Bartok recording for its in two parts)side 2 then side 1, if you are lucky you can continue with Auris PHEDRE until the end of the film beginning with the first sign of destruction of Usher. The Auric gives the film a certain horrific grandeur of a Cocteau nature.

And these are my Betty Crocker recipes for the work of Epstein-I wish you luck with them. I am most apologetic about my lax response to your request and hope all goes well.

My best to Frank

sincerely

Bill Kenly

Kenly

the group for film study inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

May 2nd, 1955

Dear Babara:

I hope you have received the films in the meantime. Let me know, because I am judiciously keeping the receipt here in case something goes awry.

I am enclosing the translations for the French titles in FINIS TERRAE, in order of their appearance on the screen. I think, though, that you'd be much better off having them read when they appear, than by printing them. We found that method excellent for many reasons: people don't understand what's going on unless they are explained the titles. There is time for it, as the titles remain on the screen long enough. It is bad to have an unintelligible writing staying on the screen for a long time while the action stops. The music blends up and down with the reading, if you do it with a mixer, as we did. People won't read in the dark, nor will they find the particular title, as they are not numbered on the screen, naturally. The titles, if read beforehand, by themselves, without seeing the film, make no sense, so nobody will remember what fits where, even if they do plough through them just before your show starts.

Well, there's a slew of reasons. Incidentally, Bill told me he hasn't sent you the score-cues yet, but he promised to mail it out today. He did not seem enthused by the idea of Vaughn Williams.

Well, good luck.

Gideon Bachmann

P.S. Titles translated by Yvette Ripplinger.

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May 3, 1955

Mr. Gideon Bachmann
GFS
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

Thanks for your letter of May 2. The films have not arrived yet. I will let you know if they do, or don't, in a few days.

And thank you for rushing the man with the music cues; I said Cesar Franck, not Vaughn Williams.

The speaker and I took THE FALL OF THE HOUSE OF USHER (our MMAFL copy) home last night and ran it off. It certainly is something. I hadn't seen it in years.

Do you think talk is necessary between the film sections andcan you go from one to the other. How did you program it at the Museum of Modern Art showing? What was the order of the films?

Thanks again for all your help.

Sincerely,

Barbara Stauffacher
Film Department

May 4, 1955

Mr. William Kenlye
Pathe Cinema Corporation
4 West 58th Street
New York 19, N. Y.

Dear Bill:

Many thanks for your letter of May 2, and the great amount of information it contained. I don't know how closely I will be able to follow your musical score, but I certainly will be largly guided by it.

I do appreciate the work you must have gone to in working this out.

Again, thank you for your kindness.

Sincerely yours,

Barbara Stauffacher
Film Department

May 5, 1955

Mr. Gidéon Bachmann
GFS
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

The films came. As did the record of Benoit-Levy's talk and the magazines and the booklets.

Many thanks. We will return the film as soon as possible after the program.

Sincerely yours,

Barbara Stauffacher
Film Department

the group for film study inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

May 6

Dear Barbara -

Yours of the 3rd just received. Enclosed schedules handed out at the Epstein event at the Museum, for sequence and other details.

I did introduce each excerpt and each film with the lights coming halfway up in between. I spoke just about 2 minutes for each excerpt.

We felt it was important to do that for the people who would not buy the booklet; for those who do, of course, it is all there.

I understand from Bill that you got the music cues. Good luck!

Sincerely,

Gideon Bachmann

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THE SAN FRANCISCO MUSEUM OF ART

Presents

TWO SPECIAL FILM PROGRAMS

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ART IN CINEMA — FRIDAY, MAY 13, 8:30 pm

A MEMORIAL EVENING FOR JEAN EPSTEIN

Continuing its policy of exploring the motion picture media and its creative personalities, ART IN CINEMA presents a special memorial evening devoted to the work of the great French film director - JEAN EPSTEIN.

The special films obtained for this occasion include several from the Cinematheque Française in Paris.

| | |
|---|---|
| COEUR FIDELE (1922) | an experiment in cinematic rhythms; the country fair sequence. (Excerpt). |
| THE FALL OF THE HOUSE OF USHER (1928) | a successful film interpretation of the weird and sombre tale by Edgar Allen Poe. (Excerpt). |
| LE TEMPESTAIRE (1947) | this film is ~~sort of~~ a poem of water, earth, and wind, inspired by the shores of Brittany. (Excerpt) |
| FINIS TERRAE (1929-30) | a drama of the sea in which the players are the people who actually experienced the episode. (Entire film to be shown). |

SPEAKER: _____, will describe the contributions of Jean Epstein to the art of the film ~~in France~~.

Note: This special program has been arranged in cooperation with the GROUP FOR FILM STUDY, 3951 Gouverneur Avenue, New York 63, New York.

ADMISSION TO THE EPSTEIN MEMORIAL EVENING: Museum Members $1.00
Non-members $1.25

(See blank at bottom of page for instructions on obtaining tickets)

Do you want to say something about the Memorial Booklet ("Contributions by Cocteau, Richter, Benoit-Levy, Gance, etc" or some such) in this announcement?

P.S. Benoit-Levy's speech is pretty well condensed in his article in the booklet. All he added was thanks to the people who arranged the Memorial.

P.S.S. Have you considered Studies Deinum at UCLA?

This Friday, May 13, ART IN CINEMA will present A Memorial Evening for Jean Epstein, the great French film director. Among the films to be shown are THE FALL OF THE HOUSE OF USHER(section,) and FINIS TERRAE (entire filme.) Michel Dumont of the French Consulate Staff will speak on Epstein's contributions to the film. The program will take place at the San Francisco Museum of Art at 8:30 pm.

the group for film study inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

May 13th, 1955

Dear Barbara:

1) Please ship the films back to

THE GROUP FOR FILM STUDY
BOX 13
NEW YORK 63, N.Y.

via parcel post. If the mails won't take them, please ship them via express to the Gouvernaur Ave address, and mark the package "call KI6-1924 before delivery to check on best delivery time".

2) Please make the check for rental of LE TEMPESTAIRE ($50) out to THE GROUP FOR FILM STUDY INC.

3) Please ship the records of Benoit-Levy's speech to me at the Gouvernaur Ave address by parcel post marked "breakable phonograph recordings".

4) How did it go?

Sincerely,

Gideon Bachmann

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WILLARD VAN DYKE
HERMAN G. WEINBERG

PUBLISHERS OF CINEMAGES

May 16, 1955

Mr. Gideon Bachmann
GFS
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

The evening Friday went very well. The audience enjoyed the films and the speaker was good.

However, the audience was not big enough to cover all our costs let alone allow for a profit. We took in $255.00 in tickets, and $3.00 for the booklets. Have you any suggestions on what we can do with all those remaining booklets? Can you take some of them back?

I have sent the films to you this morning via RR Express to 3951 Gouverneur Avenue and saying on the label to phone you before delivery. The same with the record of Benoit-Levy's talk.

Seeing that Art In Cinema has lost money on this program - artistic success though it was - do you think that the rental for LE TEMPESTAIRE can be reduced?

Please let me know about all these things as soon as possible - and again, many thanks for all the help you have given us.

Sincerely,

Barbara Stauffacher
Film Department

the group for film study inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

May 19

Dear Barbara:

No one could be sorrier than I am about the fact that you didn't have as many people as we had hoped you would. But that's life.

I really don't know what I'd do with the extra Epstein booklets back; somehow I can't help feeling that it wouldn't be a loss for you to have them, at least not as much as it would be for us not to receive the money for them. I hope you won't consider me impertinent, but we have had such difficulties and disappointments already.

$20.00 to 50

$50.00 to

About reducing the Lewis rental: send me the check and I'll try to talk to him when I go there. In fact, perhaps it would be a good idea, as I stated before, to make the check out to us then I can cash it and if he wants to take less, I can give him part only. He's a tough customer, tho - I have had some pretty lousy experiences with him not long ago myself, so don't hope too much.

What was the general feeling about the films? Anybody write anything in the papers? I am anxious to know.

Sincerely yours,

Gideon Bachmann

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PUBLISHERS OF CINEMAGES

May 25, 1955

Mr. Gideon Bachmann
GFS
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

Enclosed check for $70.00 to cover rental of film LE TEMPESTAIRE ($50.00) and 50 copies of Jean Epstein Memorial Booklet ($20.00).

I will trust you to try to talk the rental fee down if you can.

There was no one at the Museum from the press for the Epstein evening. As I told you - the press in San Francisco is rather hard about this - they will gladly put notices of events occuring at the Museum in the papers, but they will not cover an event unless it be Gene Kelly or Fred Zinnemann.

The audience appreciated the evening very much. And the Museum is glad to have presented it. But informed devotees of Jean Epstein are scarce in San Francisco.

I want to thank you again personally for all the help you gave me in planning this evening. I sincerely appreciate ~~this~~ work you have gone to in organizing this Memorial.

Sincerely yours,

Barbara Stauffacher
Film Department

Encl.

the group for film study inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

May 27

Dear Barbara:

Thanks for your letter and the $70 check. I shall try my best.

I am glad about the succes d'estime - maybe some day we shall have something more materialistic to offer. I feel it is good that we have established a precedent, and want to thank you, in turn, for all you have done at your end.

My best regards to Frank.

q Sincerely yours,

Gideon Bachmann

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PUBLISHERS OF CINEMAGES

**the group for film study** Inc.
3951 GOUVERNEUR AVENUE, NEW YORK 63, N. Y.

Nov. 23rd.

Dear Mrs. Stauffacher:

Please let us know how many EPSTEIN booklets you have left. As we are running short on sample copies for CINEMAGES, we may be able to arrange to buy some of these back from you at some small cost.

Sincerely,

Gideon Bachmann

40
40 / 20.00
2.00

EXECUTIVE SECRETARY
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PUBLISHERS OF CINEMAGES

November 28, 1955

Mr. Gideon Bachmann
Group for Film Study
3961 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

We have thirty-five (35) copies of the Epstein booklet left and we would be very glad to sell them back to you. Please let me hear further.

Sincerely yours,

Barbara Stauffacher
Film Department

Dear Barbara:

Would it seem very low to you if I offered you $7.50 for the issues of CINEMAGES you still have? I need them only to send out as samples, and I do not plan to re-sell them. I hope this meets with your approval. Please let me know.

All the best,

Gideon Bachmann

cinemages

3951 gouverneur ave., n. y. 63, n. y.

N.Y. 57
DEC 5
8 30 PM
1955

MAIL
EARLY
FOR
CHRISTMAS

Barbara Stauffacher
SAN FRANCISCO MUSEUM OF ART
Civic Center
San Francisco 2, Calif.

December 27, 1955

Mr. Gideon Bachmann
GFS
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

Yes - $7.50 seems horribly low for the remainding CINEMAGES.

But we will happily settle for $10.00. Okay?

Sincerely,

Barbara Stauffacher
Film Department

**SAN FRANCISCO MUSEUM OF ART**
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

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December 27, 1955

Mr. Gideon Bachmann
GFS
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

Yes - $7.50 seems horribly low for the remainding CINEMAGES.

But we will happily settle for $10.00. Okay?

Sincerely,

Barbara Stauffacher
Film Department

OK. But give me about a month to get the money together. If you sell any in the meantime, that's alright. I take it it means 35¢ apiece, so you can later deduct on that basis. To say the truth, I have no notion how much you paid for them to start with. I only need them as samples, not for re-sale, of course.

gb
Gideon

CINEMAGES

3951 Gouverneur Avenue
New York City 63, N.Y.

Feb. 6th, 1956

Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Barbara:

I'd appreciate it if you could mail me the 35 issues of CINEMAGES 2 (Epstein issue) which you still have.

Incidentally, a friend who has just returned from the coast tells me that CINEMAGES is for sale at the Museum; is that so? Perhaps you'd like to carry the whole edition? Or else, perhaps you'd like to keep back a few of the 35 to sell? Use your own judgement as far as that is concerned.

The only issues we have back-numbers of are C-2, C-3 and C-5. All other issues are now out of print, but SP-2 and C'55 will be out in a month, and C-6 in about two.

Let me know.

Best,

Gideon Bachmann

Perhaps you could suggest a bookstore in San Francisco that might be interested in carrying CINEMAGES?

CINEMAGES published by: the group for film study, inc.
3951 gouverneur ave, n.y.63, ny

## PRE-PUBLICATION RELEASE

CINEMAGES is published 6 times yearly in conjunction with the screenings of the Group for Film Study.

CINEMAGES is primarily a publication of record, being devoted to detailed program notes, filmographies, factual data and excerpts from critical writing concerning the films shown by GFS and material about the people who created these films, their life and their ideas.

CINEMAGES is also a publication of opinion, containing original articles of a critical nature, appraisals of the films shown by GFS, and historical compilations of contemporary writing.

CINEMAGES' main purpose is to impart to the viewer of the films shown a sense of their significance; to provide a background of historical and critical facts; to assist the film student in establishing his own criteria for judging a motion picture by giving the reasons for its production and the theories behind it; to create, eventually, a discriminating audience for a better screen product.

### CONTENTS OF NEXT SIX ISSUES

1) GREED (1922) - Erich von Stroheim . . . . . by Herman G. Weinberg
THE FILMS OF LUIS BUNUEL . . . . . by Gideon Bachmann
AGE OF GOLD (L'AGE D'OR, 1930) . . . . . by Henry Miller
FAUST (1926) - F. W. Murnau . . . . . by Herman G. Weinberg
Comments on the making of UN CHIEN ANDALOU . . by Salvador Dali

2) JEAN EPSTEIN MEMORIAL issue, edited by Gideon Bachmann in collaboration with Jean Benoit-Levy. Contains contributions by Jean Cocteau, Abel Gance, Marcel l'Herbier, Rene Clair, Henri Langlois, Hans Richter, Jean Benoit-Levy, Marie Epstein, etc etc., also stills.

3) G. W. PABST - THE MAN, THE DIRECTOR, THE ARTIST: a symposium of six recorded conversations with Pabst's former collaborators: Marc Sorkin, Paul Falkenberg, Jean Oser, Leo Lanya, Eugen Schüftan, and the critic Siegfried Kracauer.

4) IL CHRISTO PROIBITO - Curzio Malaparte (1953)
VAMPYRE - Carl Dreyer (1931)
GOSTA BERLING'S SAGA - Mauritz Stiller, with Greta Garbo (1924)
MOTHER - Vsevolod I. Pudovkin (1926)
Also: articles, news items, stills.

5) DAWN OF THE AMERICAN SCREEN issue:
INTOLERANCE - D. W. Griffith (1916) . . . by Gideon Bachmann
THE BIRTH OF A NATION - D.W.Griffith (1915)..William K. Everson
Recorded interviews with Lillian Gish and Frank Walsh (Griffith's assistant director), as well as articles on Mack Sennett, the early comedies, Griffith's early realism, news items, stills, etc.

./.

6) THE EXPERIMENTAL CINEMA
A composite issue devoted to the controversy over the significance of contemporary efforts in avant-garde and experimental film, seen in the perspective of the classic period of the avant-garde in the twenties. Contributions by the major experimental film makers here and abroad, in the past and the present.

SPECIAL ISSUE NO. 1 - Published on occasion of the screening of THE BIRTH OF A NATION by GFS on April 17: a re-issue of the famous "Index" on this film, originally published by the British Film Institute, re-written by its original author: Seymour Stern.

SPECIAL ISSUE NO. 2 - FILM PUBLICATIONS (PERIODICAL) OF THE WORLD
An international research project; listings of names and addresses of all known periodical publications the world over, dealing exclusively with the cinema. Contains evaluations by leading critics.

SUBSCRIPTIONS

CINEMAGES is sent free of charge to all regular GFS members in advance of the showings to which it refers.
CINEMAGES is available to individuals on a subscription basis of $3 yearly.
CINEMAGES is available to film societies on a bulk subscription basis.
Excerpts concerning one particular film or program available.

FORMAT

CINEMAGES is 8½x11" in size, has a printed cover and mimeographed pages.
CINEMAGES carries no advertising.

THE GROUP FOR FILM STUDY INC

SPONSORS: Rudolf Arnheim, Jean Benoit-Levy, Rene Clair, Paul Falkenberg, David Flaherty, Abel Gance, Marcel l'Herbier, Siegfried Kracauer, Wm. K. Everson, Hans Richter, Frank Stauffacher, Willard Van Dyke, Herman G. Weinberg

Executive Secretary: Gideon Bachmann

Directors: William S. Kenly, Charles I. Levine, Susan Baily Lynn.

Edited and Published by Gideon Bachmann

3951 Gouverneur Avenue, New York 63, N.Y.

## CONTENTS OF FORTHCOMING EDITIONS - 1956

CINEMAGES 6 -- THE EXPERIMENTAL AND INDIVIDUAL "FREE" FILM
A symposium of writing and conversation by the world's outstanding individual film artists. Includes excerpts from private correspondence, unpublished manuscripts from books in progress, a transcript of the famous WFUV radio broadcast: a discussion on experimental film, as well as statements, filmographies and stills from almost 100 individual film makers. App. 150 pages.

CINEMAGES 7 -- THE AMERICAN SCREEN TODAY
New American Realism - a reality? Stanislavski versus Hollywood. What Television has done FOR the movies. The "mature" film: up or down. Who pays the bill? Directors, actors, producers, stars and writers talk. Transcribed interviews. App. 90 pages.

CINEMAGES 8 -- CENSORSHIP!
Articles and statements by the proponents and opponents of legal, social, moral, religious, self-imposed, illegal, economic, domestic, historical, current, state, federal, declining, industrial, political, and all other types of censorship.
Two major appendices: 1. A filmography of cuts:
Illustrated by over 100 stills of shots cut from American release prints.
2. A chronology of censorship law and lore:
Being a research project listing by date the significant developments since 1893.

SP-2
SPECIAL ISSUE NO. 2 - FILM PERIODICALS OF THE WORLD
An international research project. Preliminary listing of over 800 names and addresses of film periodicals the world over. Subscribers $1.00, Others $2.50.

C'55
1955 COMPILATION - Excerpts from THE FIRST COLLECTION
Filmographies, of Bunuel, Epstein, Pabst and Dreyer. Articles on the above, and on D.W.Griffith, Realism, etc. Subscribers 50¢, Others $1.00

In addition to the above, 3 issues of CINEMAGES will be published in fall. These will be dedicated to a creative personality each, such as the previous issues on Jean Epstein (CINEMAGES 2) and G.W.Pabst (CINEMAGES 3).

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CINEMAGES
3951 Gouverneur Avenue
New York 63, N.Y.

Enclosed please find: $_____
For my 195__ subscription

Subscription: $5.00 per year
PLUS: Postage 48¢ in US, 60¢ Foreign

Name_____
Address_____
CITY & STATE_____

February 9, 1956

Mr. Gideon Bachmann
3951 Gouverneur Avenue
New York 63, N. Y.

Dear Gideon:

Thank you for your letter of February 6 - and the check for $10.00 to cover the copies of CINEMAGES 2 which I shall sent back to you today.

Though the bookshop in the Museum put out some copies they didn't sell any. I suggest that you contact THE CITY LIGHTS BOOKSTORE, Columbus and Broadway Sts., San Francisco for distribution out here. They have all the paper books made and every type of small magazine and film publication.

I personally would be very interested in seeing the new issues of CINEMAGES if you would like to send some for our film library.

Sincerely yours,

Barbara Stauffacher
Film Department

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# Cinemages

3951 *Gouverneur Avenue, New York* 63 · KI 6-1924

March 18th, 1956

Barbara Stauffacher
San Francisco Museum of Art
San Francisco 2, Calif.

Dear Barbara:

I'd appreciate it if you could send me those 35 issues of CINEMAGES 2 at your earliest convenience. I have none left here.

Thank you,

Gideon Bachmann

3/23